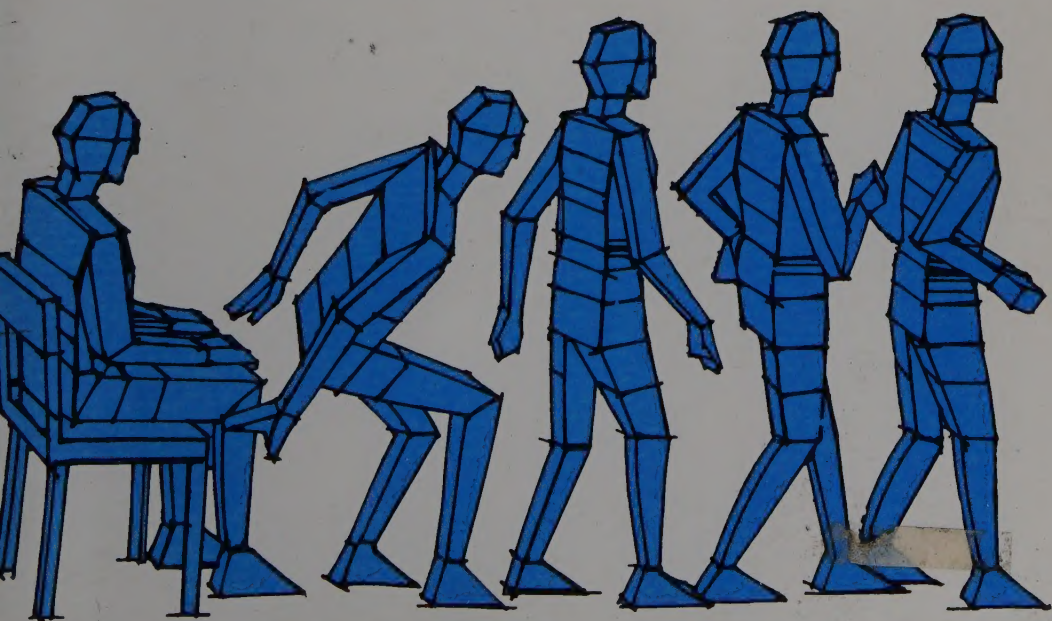


# *FIRST STEPS* **MANDOLIN**

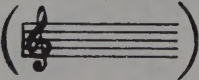




# INTRODUCTION.

---

In presenting "THE FIRST STEP FOR THE MANDOLIN" the author desires to say that anyone by the use of this little book and with a reasonable degree of diligence can learn to play melodies with ease and accuracy. Furthermore, a sound knowledge of the instrument will have been obtained should the student wish to proceed further in virtuosity.

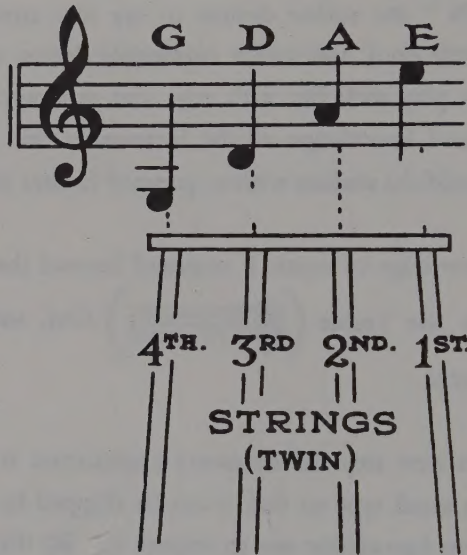
No knowledge of music is required beyond the names of the notes in the Treble () Clef, and these can be easily learnt.

At each new step the necessary explanation is given, but is printed in small type so that it can be skipped by those who have sufficient knowledge not to require it. By this means the would-be player can commence to practise without the usual preliminary dull grind at the Rudiments of Music.

MARIO DE PIETRO

## TUNING.

It will be seen from the following diagram that the Mandolin is tuned in the same way as the Violin.



Unlike the Violin, however, there are two strings to each note, each pair of strings having to be tuned in unison. The strings used are :

- 1st Twin String of thin wire.
- 2nd Twin String do. do. slightly thicker.
- 3rd Twin String of silver covered string.
- 4th Twin String do. do. slightly thicker.

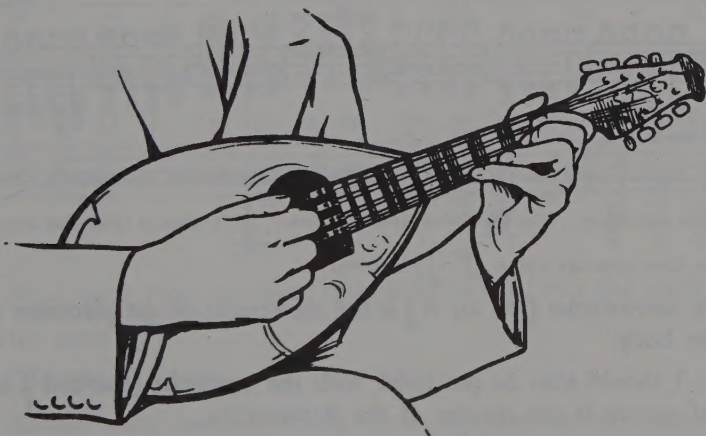
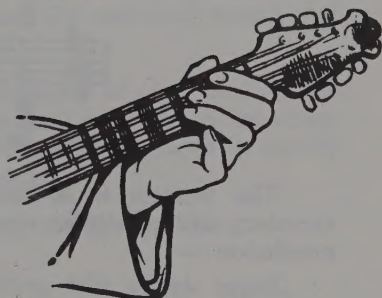


# HOW TO HOLD THE INSTRUMENT.

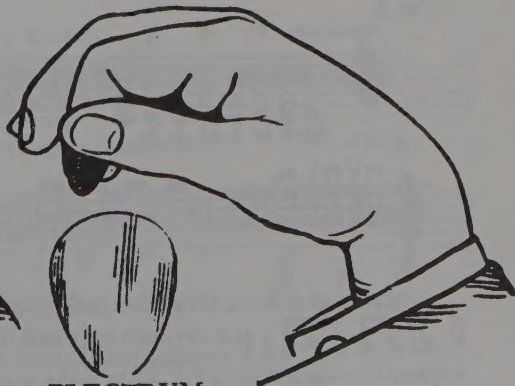
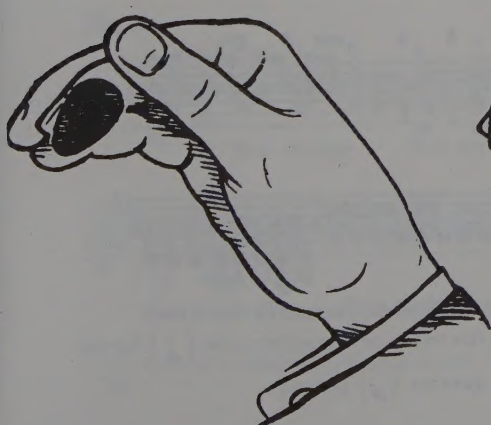
THE RIGHT HAND.



THE LEFT HAND.



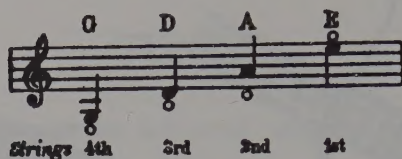
The strings are sounded by means of a plectrum which is usually made of tortoiseshell.



PLECTRUM  
Actual size

# HOW TO COMMENCE PLAYING.

THE FOUR OPEN STRINGS AS SHOWN ON PAGE 2.  
(INDICATED BY o)

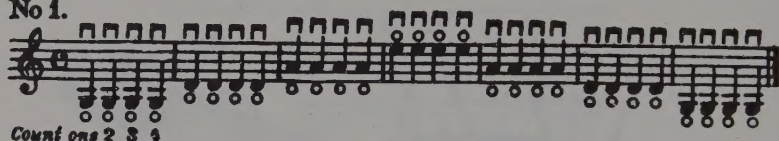


The Student is advised to commence practising the following exercises, and particular attention is drawn to the following recommendation:—

Begin slowly with *wrist held loosely*.

Play with one down stroke (marked  $\neg$ ) to each note.

No 1.



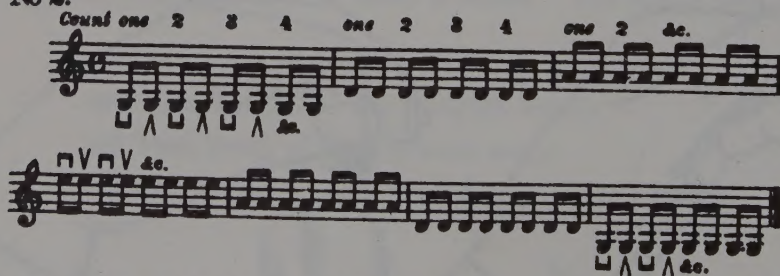
The kind of note used ( $\neg$  or  $\neg$ ) is called a quarter note and usually receives one beat in counting. The  $\frac{4}{4}$  (sometimes written  $\frac{4}{4}$ ) means that the counting should be four quarter notes ( $\neg$   $\neg$ ) in a bar.

The downstroke ( $\neg$  or  $\neg$ ) is the movement of the plectrum away from the body.

No. 1 should also be practised with the upstroke (marked  $\vee$  or  $\vee$ ) which of course is the reverse of the downstroke.

Follow No. 1 by combining the down ( $\neg$ ) and up ( $\vee$ ) strokes as shewn in No 2.

No 2.



The notes used in No. 2 are called eighth notes (variously written  $\neg$   $\neg$   $\neg$   $\neg$ ) and are each only half the value of a quarter note ( $\neg$ ) hence it takes two eighth notes ( $\neg$   $\neg$ ) to make a quarter ( $\neg$ ) period.

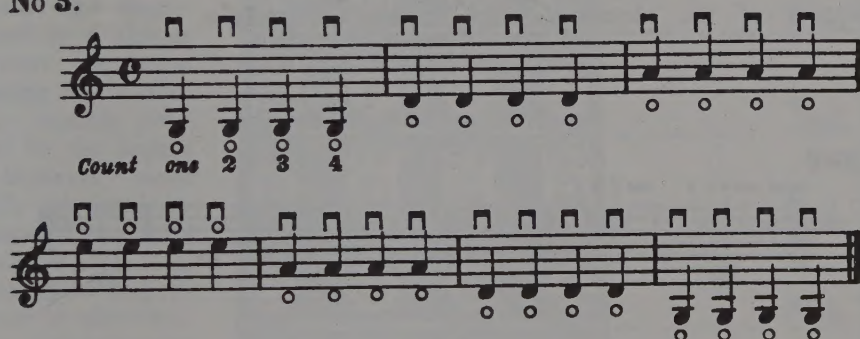
# TREMOLO.

It must be remembered that the Mandolin is mainly a melodic instrument and that as a single up or down stroke can only produce a short or detached sound, it is necessary to practise what is called the *Tremolo* (*tr.*) to obtain the necessary *Sostenuto* (or sustained) sound that is required for Melody.

Technically Tremolo is the rapid re-iteration of each note of the Melody by up and down strokes of the plectrum which keep the string in vibration. The object aimed at is to get these re-iterations so rapidly that they give the effect of a continuous sound.

For this purpose, practise the following exercises as directed.

## No 3.



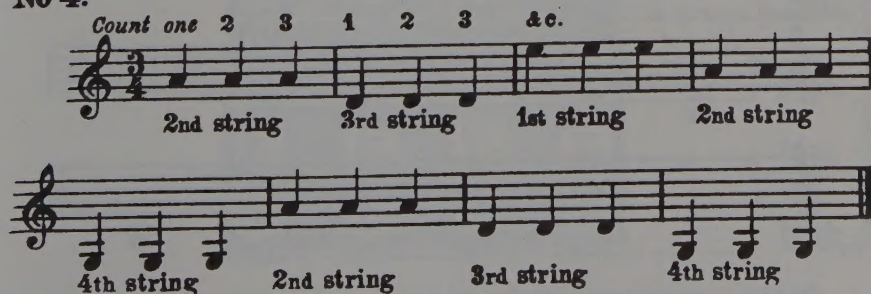
Play with four strokes, alternate down (▢) and up (∇) to each quarter note (♩)

Commence slowly.

As the wrist becomes loose, gradually increase the speed. Keep the alternate strokes as even as possible.

To be practised in the same manner as No. 3.

## No 4.

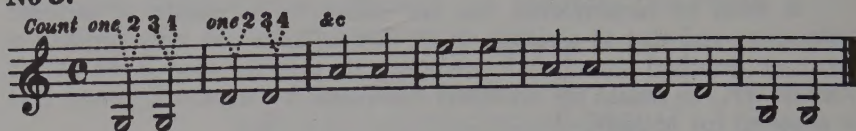


$\frac{3}{4}$  means triple time, that is, count three quarter notes (♩♩♩) in each bar.



Now proceed to No. 5.

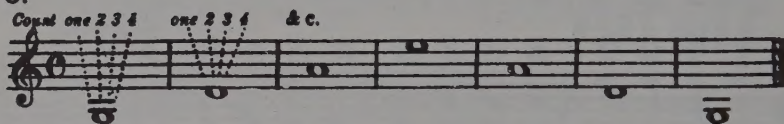
### No 5.



This exercise is written in half notes (  $\text{half note symbol}$  ), and it will be seen by the counting that each half note (  $\text{half note symbol}$  ) is worth two quarter notes (  $\text{quarter note symbol}$  )

Each note to be practised with *eight* alternate down (  $\text{down stroke symbol}$  ) and up (  $\text{up stroke symbol}$  ) strokes of the plectrum which makes a Tremolo.

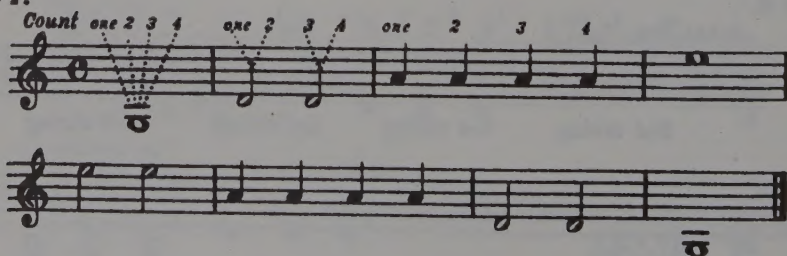
### No 6.



Written in whole notes (  $\text{whole note symbol}$  ) each whole note being of the value of four quarter notes (  $\text{four quarter notes symbol}$  )

Each note to be practised with *sixteen* alternate down (  $\text{down stroke symbol}$  ) and up (  $\text{up stroke symbol}$  ) strokes. Double Tremolo as No. 5.

### No 7.



Practise in accordance with the previous exercise, sixteen strokes to the whole note (  $\text{whole note symbol}$  ), eight strokes to the half note (  $\text{half note symbol}$  ), four strokes to the quarter note (  $\text{quarter note symbol}$  )



# FINGERING

## STRINGS (TWIN)

4<sup>th</sup> 3<sup>rd</sup> 2<sup>nd</sup> 1<sup>st</sup>

G D A E

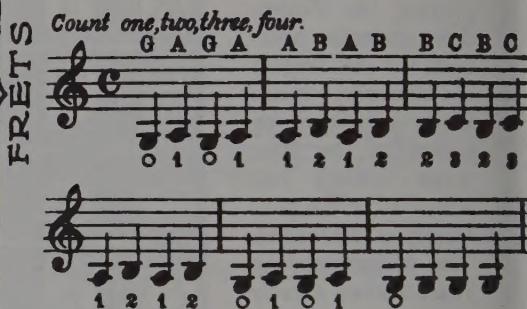
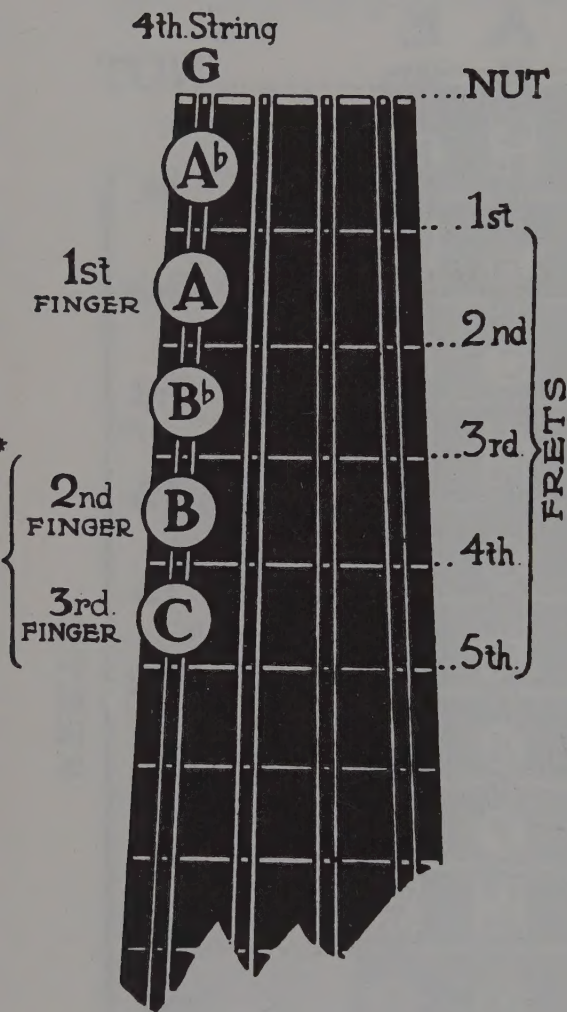
				NUT	
G <sup>#</sup> or A <sup>b</sup>	D <sup>#</sup> or E <sup>b</sup>	A <sup>#</sup> or B <sup>b</sup>	F	1 <sup>st</sup> .	FRET
A	E	B	F <sup>#</sup> or G <sup>b</sup>	2 <sup>nd</sup> .	
A <sup>#</sup> or B <sup>b</sup>	F	C	G	3 <sup>rd</sup> .	
B	F <sup>#</sup> or G <sup>b</sup>	C <sup>#</sup> or D <sup>b</sup>	G <sup>#</sup> or A <sup>b</sup>	4 <sup>th</sup> .	
C	G	D	A	5 <sup>th</sup> .	
C <sup>#</sup> or D <sup>b</sup>	G <sup>#</sup> or A <sup>b</sup>	D <sup>#</sup> or E <sup>b</sup>	A <sup>#</sup> or B <sup>b</sup>	6 <sup>th</sup> .	
D	A	E	B	7 <sup>th</sup> .	
D <sup>#</sup> or E <sup>b</sup>	A <sup>#</sup> or B <sup>b</sup>	F	C	8 <sup>th</sup> .	
E	B	F <sup>#</sup> or G <sup>b</sup>	C <sup>#</sup> or D <sup>b</sup>	9 <sup>th</sup> .	
F	C	G	D	10 <sup>th</sup> .	
F <sup>#</sup> or G <sup>b</sup>	C <sup>#</sup> or D <sup>b</sup>	G <sup>#</sup> or A <sup>b</sup>	D <sup>#</sup> or E <sup>b</sup>	11 <sup>th</sup> .	
G	D	A	E	12 <sup>th</sup> .	

To obtain sounds of varying pitch, the strings are pressed against the finger-board in a similar manner to when playing the Violin. The accurate position for the fingers is however, more easily obtained by means of the frets with which the Mandolin finger-board is provided. The accompanying chart shows clearly at what points the strings require to be pressed to form the various notes. The fingers of the left hand must press the twin strings firmly between the frets.

## MANDOLIN KEYBOARD CHART

# EXERCISE ON THE FOURTH STRING.

FINGERING AND LEARNING NOTE NAMES.



\* Note that the second and third fingers are on adjacent fret spaces, whereas the first and second fingers are separated by a fret space

Practise first counting the time and then naming the notes (G, A, G, A, A, B, A, B, &c.) until perfectly learnt.

Play first in single down (▮) strokes, and secondly in Tremolo as explained on page 5.

# EXERCISE ON THE THIRD STRING.

FINGERING AND LEARNING NOTE NAMES.

Count one, two, three, four.



1st.  
FINGER

2nd.  
FINGER

3rd  
FINGER

3rd String

D

.... NUT

.... 1st

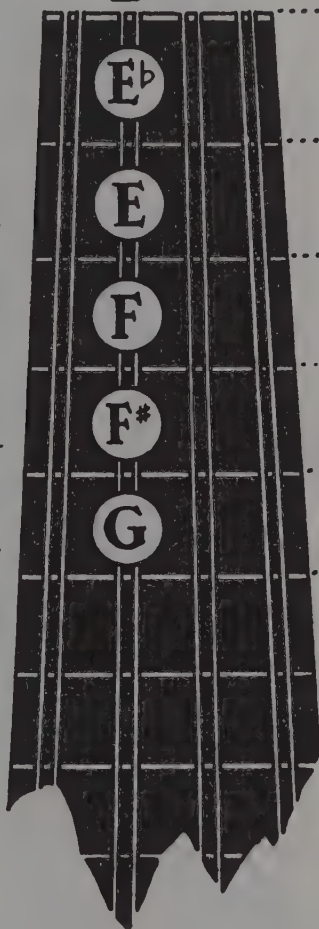
.... 2nd

.... 3rd

.... 4th.

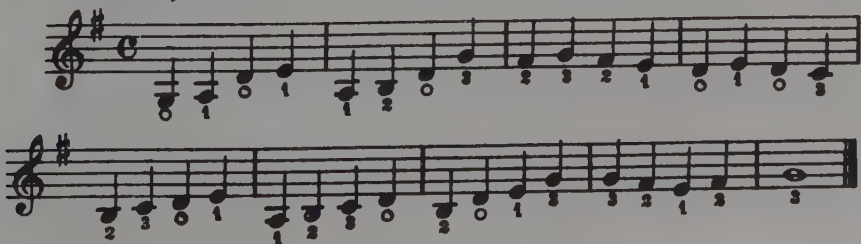
.... 5th.

FRETS



\* Note that the relative positions of the fingers are the same on the third string as they were on the fourth string.

MELODY FOR THIRD AND FOURTH STRINGS (to be played Tremolo.)

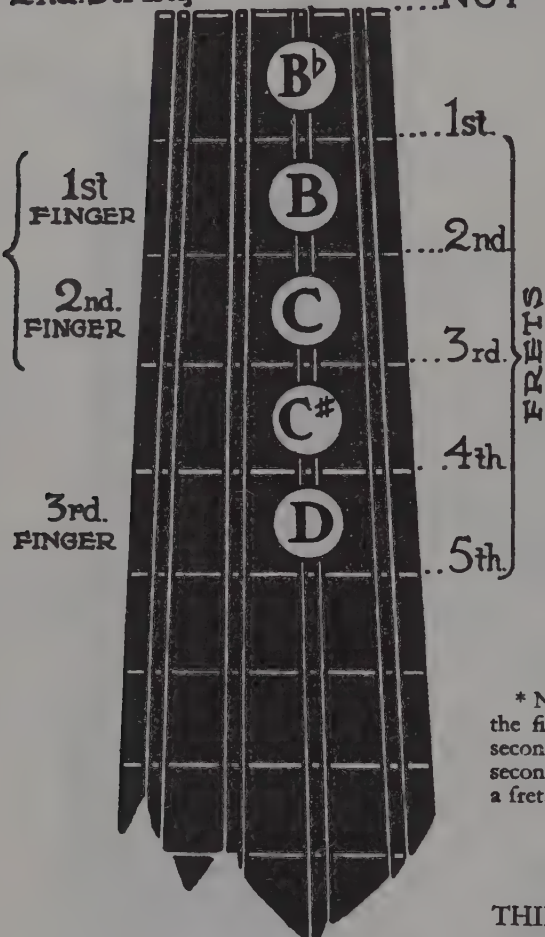




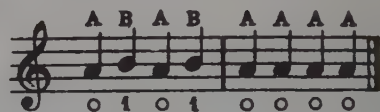
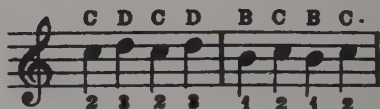
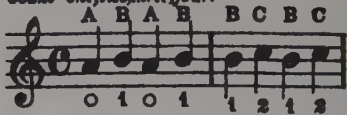
## EXERCISE ON THE SECOND STRING.

## FINGERING AND LEARNING NOTE NAMES.

2nd.String      A.....NUT



Count one, two, three, four



To be practised in same way as similar exercises on third and fourth strings.

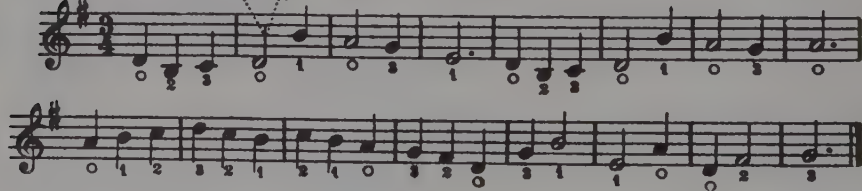
Do not forget to play, sometimes *naming* the notes instead of counting.

\* Note that now the relative positions of the fingers are slightly altered, the first and second fingers being on adjacent frets and the second and third fingers being separated by a fret.

MELODY FOR SECOND,  
THIRD AND FOURTH STRINGS.

## GOLDEN SLUMBERS

Count one, two, three one, two, three.



In the fourth bar of this tune a dot is placed after the half note (♩). This dot makes the note after which it is placed half as long again. Thus a half note (♩) which is worth two quarter notes, (♩ ♩) when dotted (♩.) becomes worth three quarter notes (♩ ♩ ♩). It follows therefore that if our Tremolo is *eight* alternate down (⏏) and up (⏏) strokes to a half note (♩), it will become *twelve* to a dotted half note (♩.).

# EXERCISE ON THE FIRST STRING FINGERING AND LEARNING NOTE NAMES.

*Count one, two, three, four.*

E F E F F G F G

0 1 0 1 1 2 1 2

G A G A A B A B

2 3 2 3 3 4 3 4

4 3 4 3 3 2 3 2

3 1 2 1 1 0 1 0 0 0 0 0

1st. String

E ..... NUT

1st FINGER

2nd FINGER

3rd FINGER

4th FINGER

1st

2nd

3rd

4th

5th

6th

7th

F

F<sup>#</sup>

G

A<sup>b</sup>

A

B<sup>b</sup>

B

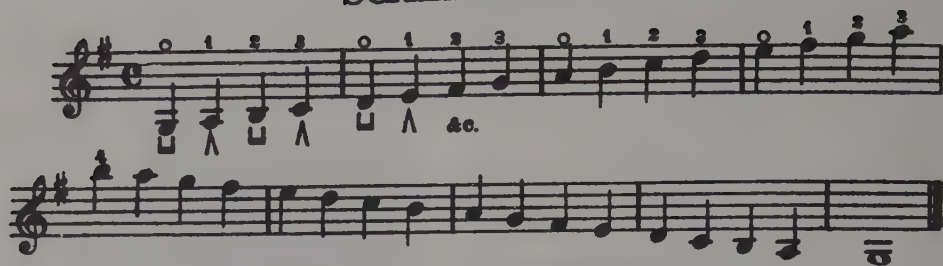
FRETS

Practise as in previous examples.

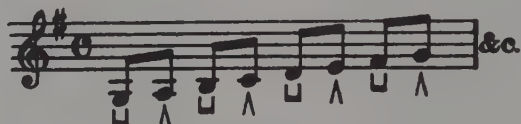
\* Note position of fingers between the frets is the same as on the second or A string. The fourth finger which is now used for the first time is separated from the third by one fret space.

## MELODY ON FIRST AND SECOND STRINGS.

# SCALE OF G



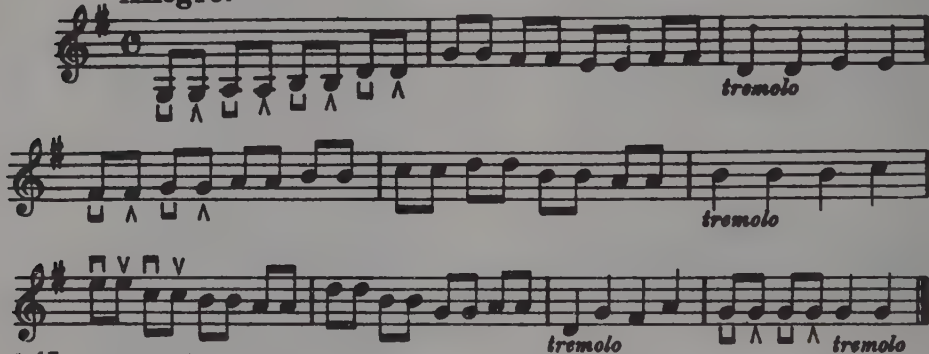
Also practise in eighth notes (that is, twice as quickly) thus :



## EXERCISE IN EIGHTH NOTES (♩) AND QUARTER NOTES (♩)

Alternate down and up detached strokes for eighth notes (♩), Tremolo for quarter notes (♩).

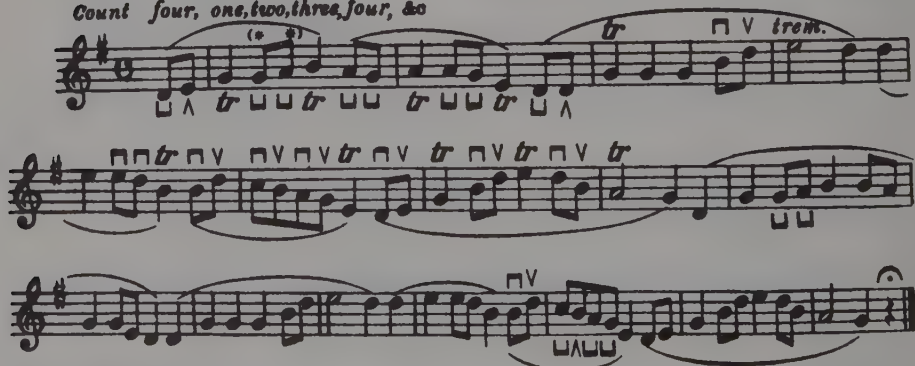
**\* Allegro.**



\* Allegro means quick and lively.

## MELODY. (LOCH LOMOND)

Count four, one, two, three, four, &c

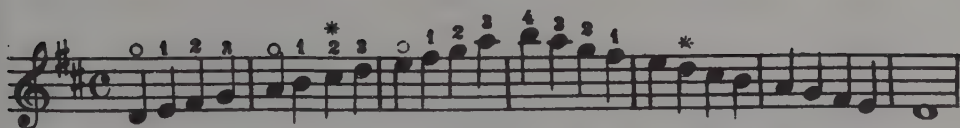


Eighth notes (♩) to be played with single detached strokes. Quarter notes (♩) and half notes (♩) with Tremolo (tr.)

**IMPORTANT.** \*\* Note that the down stroke (♩) is repeated when the melody passes to another string.



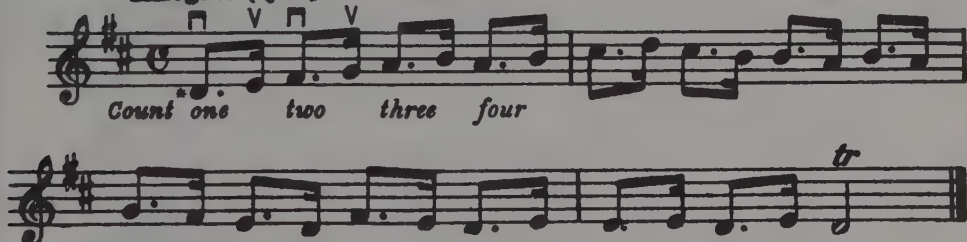
## SCALE OF D.\*



\* Note that in this scale there is now an additional sharp, namely C#. This means that the third finger on the fourth string must play one fret further up the finger-board and that the second finger on the second string must do likewise.

Refer to diagrams on pp. 7 and 10 for confirmation of this.

### Allegro. (Quick)

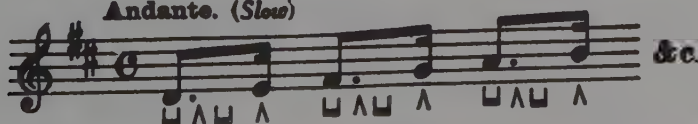


\* The dot after a note, it will be remembered, lengthens the note that it follows by half its value. The dotted eighth notes (♩.) in the above are followed by a new note, namely, the sixteenth note (♩) which is distinguished by having two crooks to its stem. Its value is half that of an eighth. In the above exercises all the eighth notes (♩) are dotted. They are therefore worth three sixteenth notes (♩♩♩) each.

(1) In practising the above exercise let the plectrum after the down (∩) stroke on the dotted eighth note (♩.), rest on the next string, until the time of the beat is nearly exhausted, then rapidly make the sixteenth notes with the up (∧) stroke, and similarly through the exercise, thus ensuring that each note gets its proportionate time value.

(2) Now practise the above exercise with the strokes as shewn here. This is only used in a slow Tempos or slow melody. Otherwise—down and up strokes, above.

### Andante. (Slow)

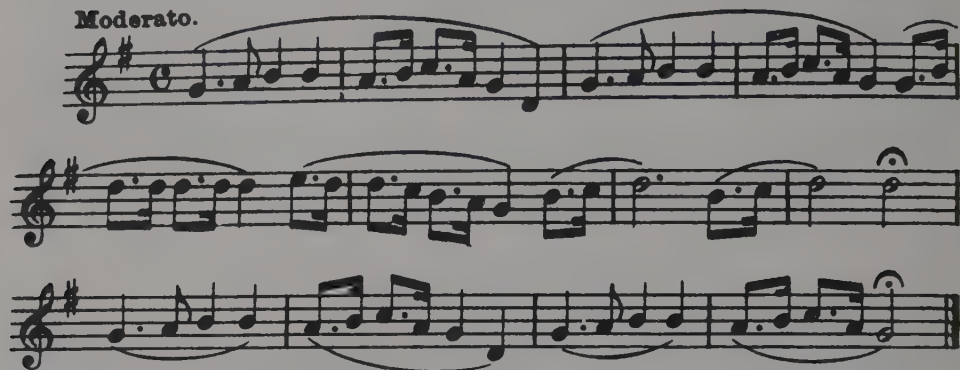


This requires some diligence, but should be repeated until the difficulty is conquered.

# Alouette

To illustrate the previous exercise. Practise it in both ways as instructed.

**Moderato.**



◌ is a pause, and means that the note is to be sounded for longer than its proper value.

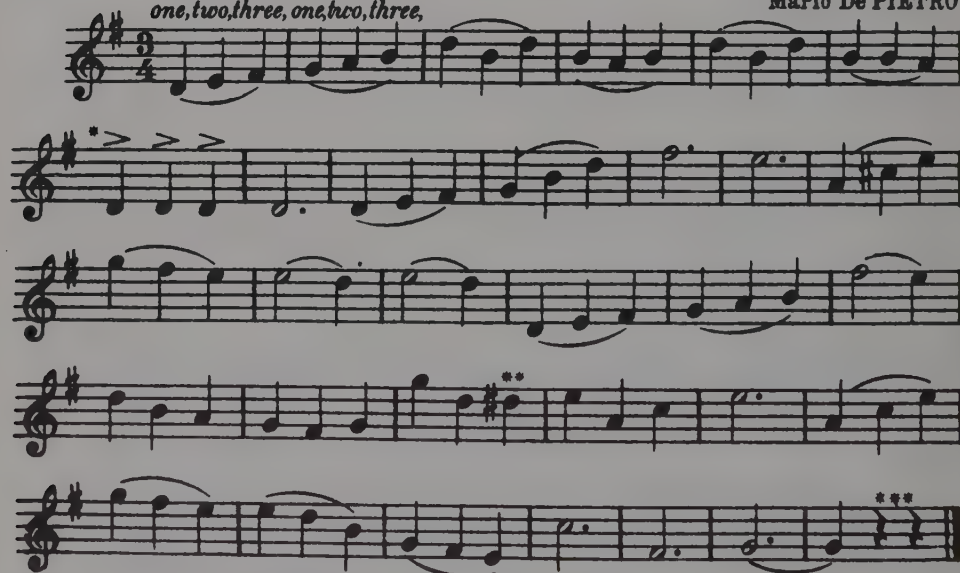
# Rose Waltz

*(To be played tremolo)*

**Waltz time.**

*one, two, three, one, two, three,*

Mario De PIETRO



\* Notes with this sign (>) to be strongly marked.

\*\* Stop the string one fret further up to make D $\sharp$  (use same finger as the note before, D $\natural$ ).

\*\*\* Quarter note of silence ( $\frac{1}{4}$ ). Each note has a corresponding note of silence. These are called rests.

# EXERCISE FOR USE OF THE FOURTH FINGER.

*Moderato (means at a moderate pace)*

4th string.....

3rd string..... 4th string..... 3rd string.....

3rd string..... 2nd string..... 3rd string..... 2nd string.....

2nd string..... 1st string.....

2nd string..... 1st string.....

Practise also as follows.

Also

\* D can be made on the *fourth string* by placing the fourth finger two fret spaces beyond the third finger.

\*\* A can be made on the *third string* by placing the fourth finger two fret spaces beyond the third finger.

\*\*\* E can be made on the *second string* by placing the fourth finger two fret spaces beyond the third finger.

\*\*\*\* Two upright lines and two dots ( :||) means, repeat the previous piece from the beginning or from the last similar sign.

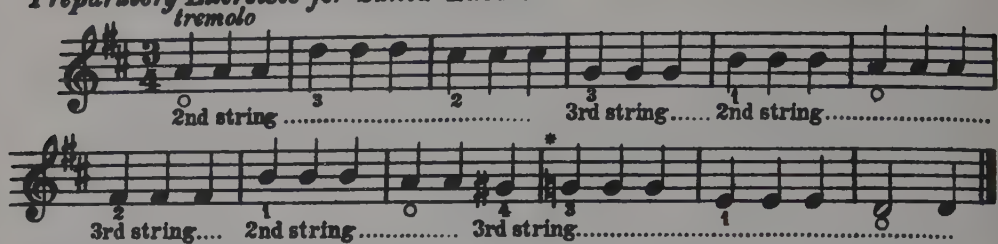
## Vesper Hymn

*(To illustrate use of 4th finger.)*

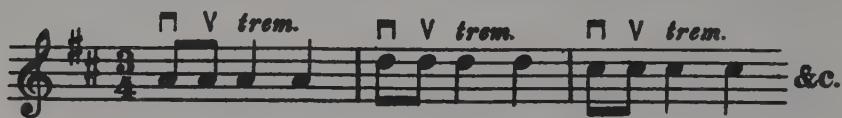
*Slowly.*



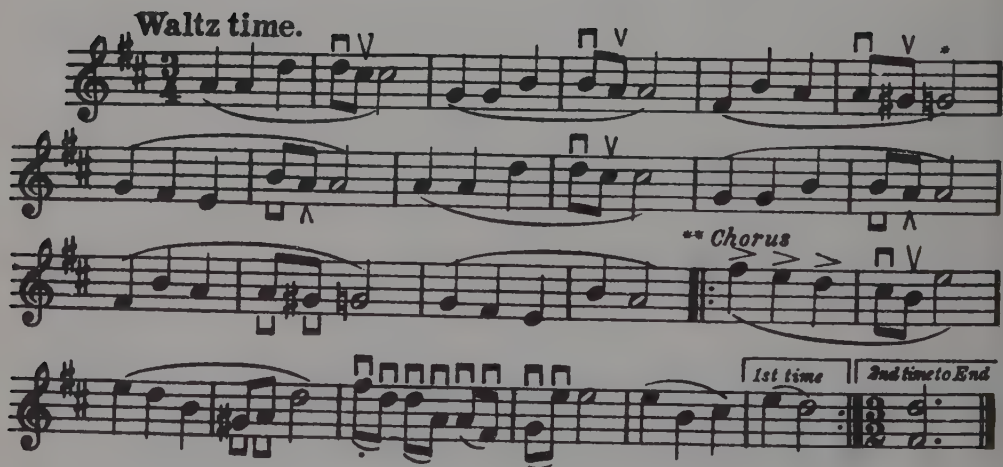
*Preparatory Exercises for Santa Lucia.*  
tremolo



**Repeat the above exercise in this manner.**



# Santa Lucia

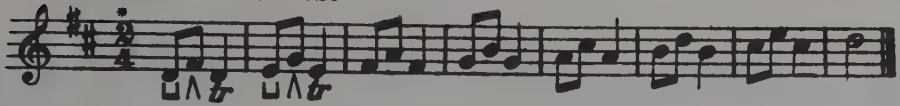


\* A natural ( $\natural$ ) is a sign used to correct the previously used sharp ( $\sharp$ ).

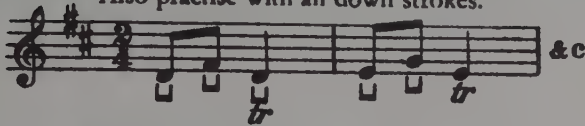
**\*\*When the sign > is used over a quarter note as in this instance, reduce your Tremolo to four well defined strokes to each quarter note.**

# EXERCISE.

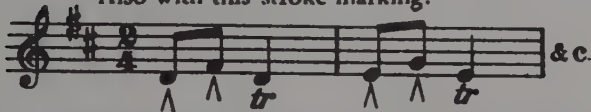
Count one two one two



Also practise with all down strokes.



Also with this stroke marking.



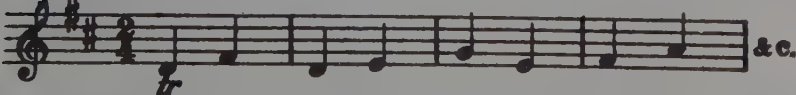
$\frac{2}{4}$  means count two quarter notes ( $\text{J}$ ) in a bar.

# EXERCISE.



In practising the above exercise, always remember when you have crossed from one string to another to start afresh with a down stroke.

Also practise the above exercise with Tremolo in notes of double the length.



Also as follows. Down stroke each note.

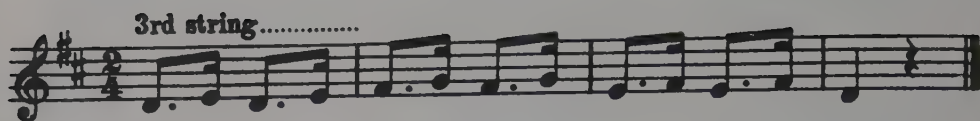
\* *Staccato*



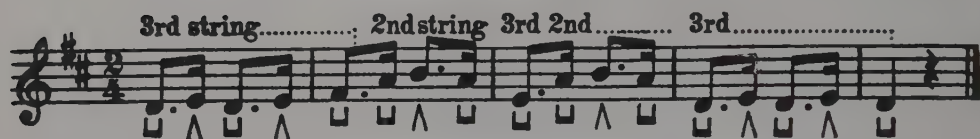
\* Staccato means, very short, sharp, detached sounds.

\*\* Each note has a corresponding note of silence. These are called rests. The sign  $\gamma$  is an eighth rest (or note of silence).

## EXERCISE



Use up (  $\vee$  ) stroke for sixteenth notes (  $\text{♪}$  ).



Note that when you pass to a new string, the first note on that string must be played by the down (  $\text{┐}$  ) stroke.

### How to play:—La Paloma

1. The dotted eighth note and sixteenth note (  $\text{♪.♪}$  ) are to be both played with the down stroke. Rest the plectrum on the string after the dotted eighth note (  $\text{♪.}$  ) so as to give it its proper proportionate value to the succeeding sixteenth note (  $\text{♪}$  ).
2. The quarter notes (  $\text{♩}$  ) and half notes (  $\text{♩}$  ) are to be played Tremolo in the usual way.
3. The  $\text{3}$  marked over some of the eighth notes is a triplet and means that three eighth notes (  $\text{♪♪♪}$  ) are to be played in the time that two (  $\text{♪♪}$  ) usually take.
4. Play the eighth notes slightly Tremolo (  $\text{tr.}$  )




# La Paloma

INTRO.

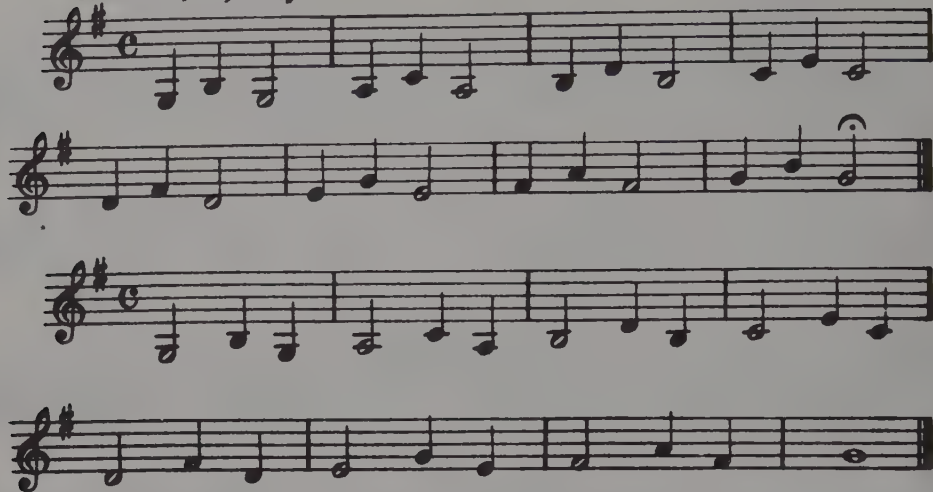
Allegretto.

The musical score for the introduction of 'La Paloma' is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Allegretto.' The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of 2/4. It contains several measures of music, including a measure with a 'V' marking and a measure with an asterisk (\*). The subsequent staves continue the melody, featuring various musical notations such as eighth notes, quarter notes, and slurs. The score concludes with the word 'Fine.' at the end of the tenth staff.

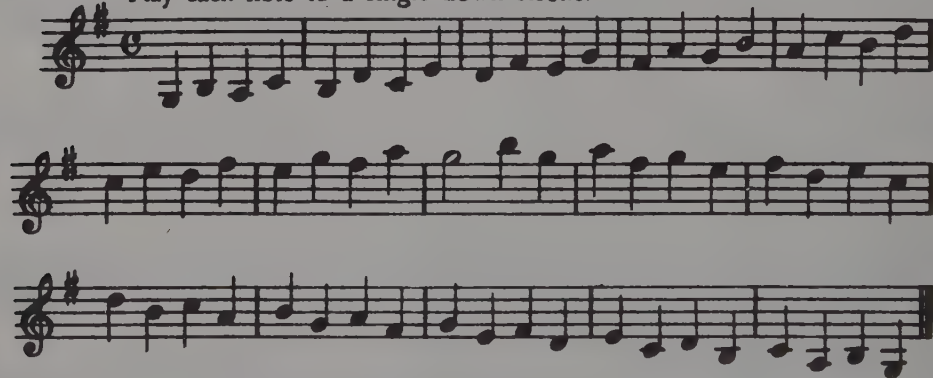
\*The curved line between the two A's is called a tie  and means that the first note is to have the value of the second one added to it.

## FURTHER TREMOLO EXERCISES.

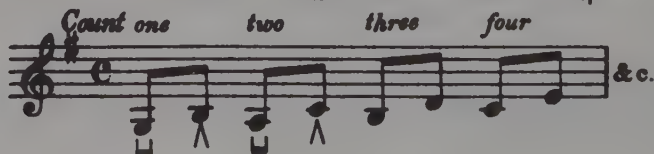
*Count one, two, three, four, one, two, three, four,*



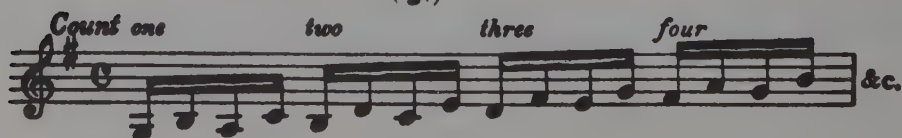
*Play each note to a single down stroke.*



Repeat the last exercise in eighth notes (♩) with down (v) and up (^) strokes.



Also in sixteenth notes (♩)



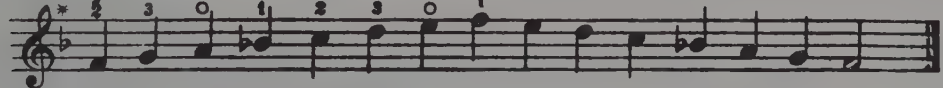
*Increase speed to as quick as possible.*

# Melody in D

Slowly



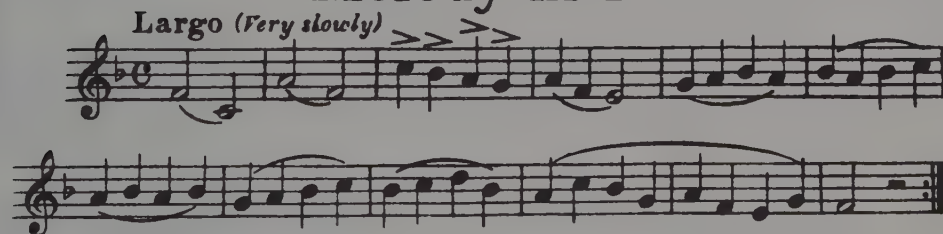
Scale of F



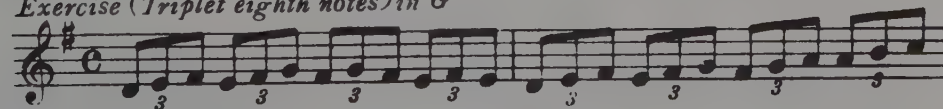
\* A flat (b) when placed in front of a note means that the finger must stop the string one fret back, nearer the nut. The scale of F has B $\flat$ . Refer to pages 7 8 and 10 for positions of B $\flat$ .

# Melody in F

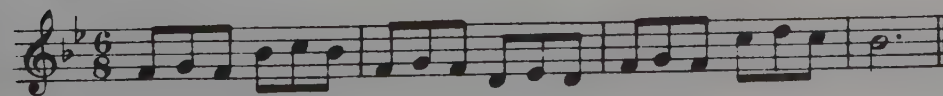
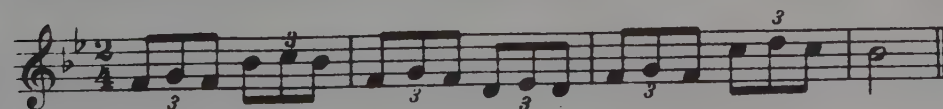
Largo (Very slowly)



Exercise (Triplet eighth notes) in G



Scale of B $\flat$  \*



\* This scale has an additional flat (G $\flat$ ). Refer to pages 7 and 9 for positions of G $\flat$ . Note there is no open string E in scale of B $\flat$

# Largo (A Slow Piece) for Duet

1st Mand.

2nd Mand.

SCALE (of Eb)\*

## A-Roving

Moderato

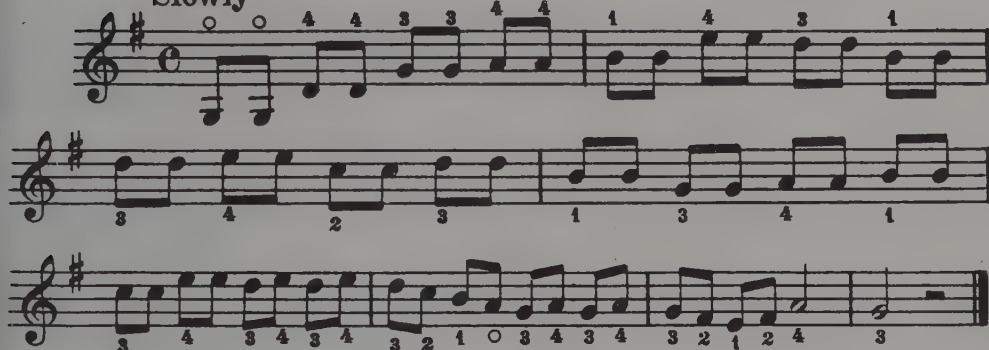
\* Refer to pages 7, 8 and 11 for positions of the new flat in this scale of A<sub>b</sub>. Note there is no open string A in this scale.



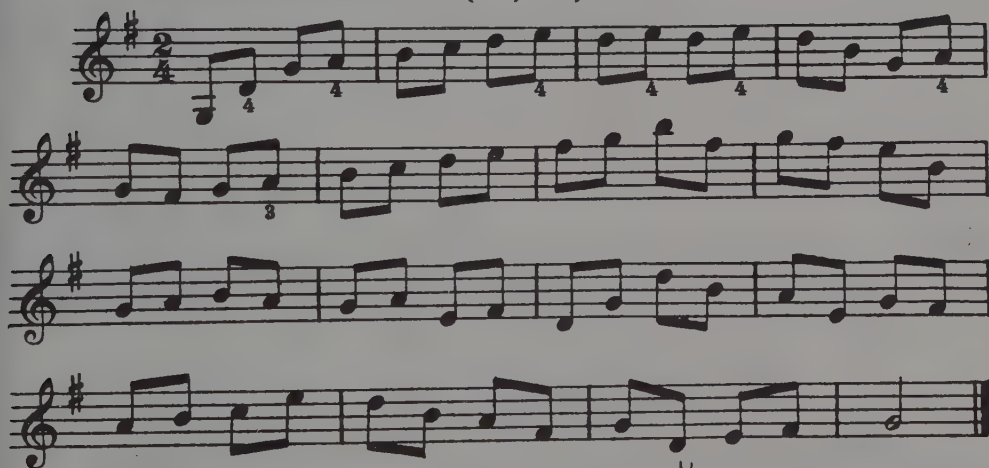
# EXERCISES TO DEVELOP USE OF THE FOURTH FINGER.

Practise with alternate down (▮) and up (↗) strokes.

Slowly

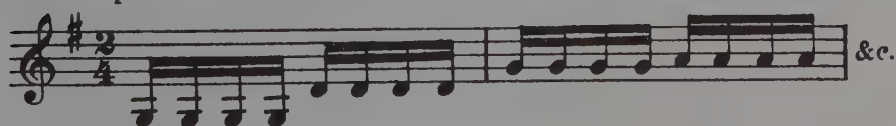


Practise with down stroke (▮) only at first.



Repeat this Exercise with down (▮) and up (↗) strokes and increase the speed until it can be played quickly.

Also practise it as follows :—



Where the exercises are quick and the strokes rapid, they should always be played alternate up and down strokes.

It must be remembered however that when crossing to a new string it is necessary to commence on the new string with a down (▮) stroke.

# Song of the Volga Boatman.

Slow and measured.

pp (very soft)

p (soft)

cresc. (gradually louder)

mf (moderately loud)

f (loud)

dim (die away)

pp

The piece is to be played Tremolo (even the eighth notes) as it is slow time. Do not count the Tremolo strokes, only keep strict time counting four in a bar.

SCALE (A major)

Refer to page 7 for new sharp in this scale, G $\sharp$ . Its fret is the same as for A $\flat$ .

## Aloha Oe

Moderate.

mf (moderately loud)

## THE POSITIONS.

Up to this point the compass of notes used has been only five on each string.

Thus on the fourth string **D** has been the highest note played.

On the third string      **A**

On the second string    **E**

On the first string      **B**

This compass can however be extended by shifting the left hand further up the fingerboard.

We have hitherto been playing in what is termed the **FIRST POSITION**.

If we shift the hand up the fingerboard so that the first finger falls where the second finger has hitherto, it is called the second position and we gain an extended compass of one note higher on each string.

In like manner if the hand is shifted up so that the first finger falls where the third does in the key of G (first position) we shall be playing in the third position.

In the same way we can extend our compass by altering the position of the hand up the fingerboard, further if required.

The scope of this book does not require us to consider any of the other positions after the first, with the exception of the third. The second position is seldom used.

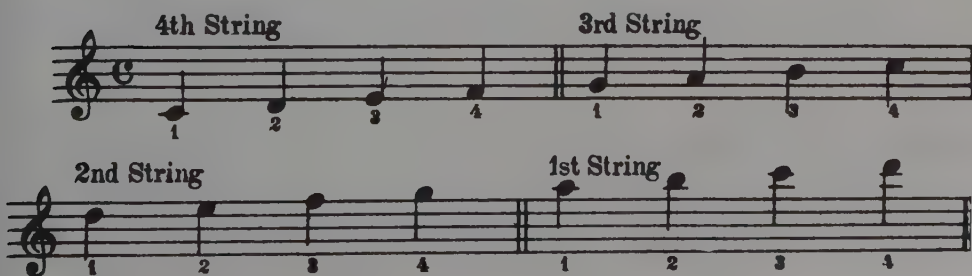
A series of exercises and pieces is now given, showing the use of the third position.

### THIRD POSITION.

#### HOW TO PLAY THE THIRD POSITION.

The notes and fingering for the third position on each string is as follows.

Consult the keyboard chart on page 7.



This completes all notes written in the third position.

# EXERCISE on 4th & 3rd Strings

4th St..... 3rd St.....

## On 3rd & 2nd Strings

3rd St..... 2nd St.....

## On 2nd & 1st Strings

2nd St..... 1st St.....

## SCALE in (C major) 1st Position

1st Position

In changing position, shift your left hand while playing the note before the change, and have your first finger prepared for the new position.

In later exercises use your own discretion regarding change of position.

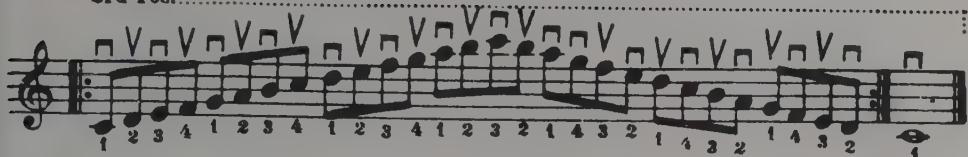
## Same 1st & 3rd Positions

1st Pos..... 3rd Pos.....



## SCALE in C. 3rd Position

3rd Pos.

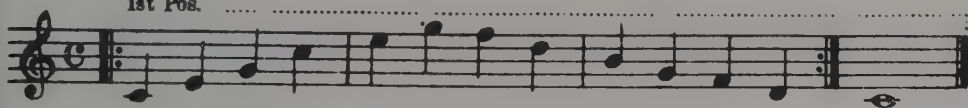


This scale to be played with alternate down and up strokes except when changing to another string.

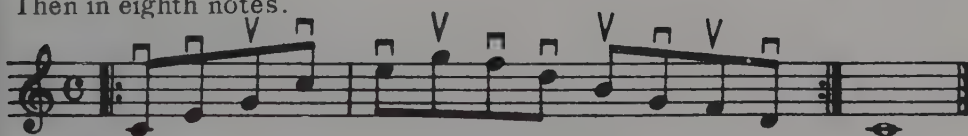
Repeat many times.

## ARPEGGIO

1st Pos.



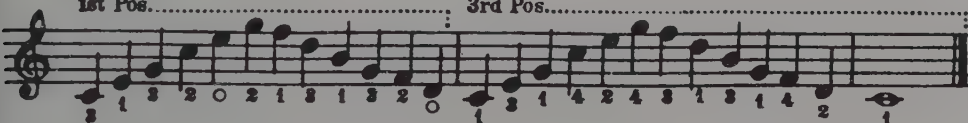
Then in eighth notes.



## 1st & 3rd Positions

1st Pos.

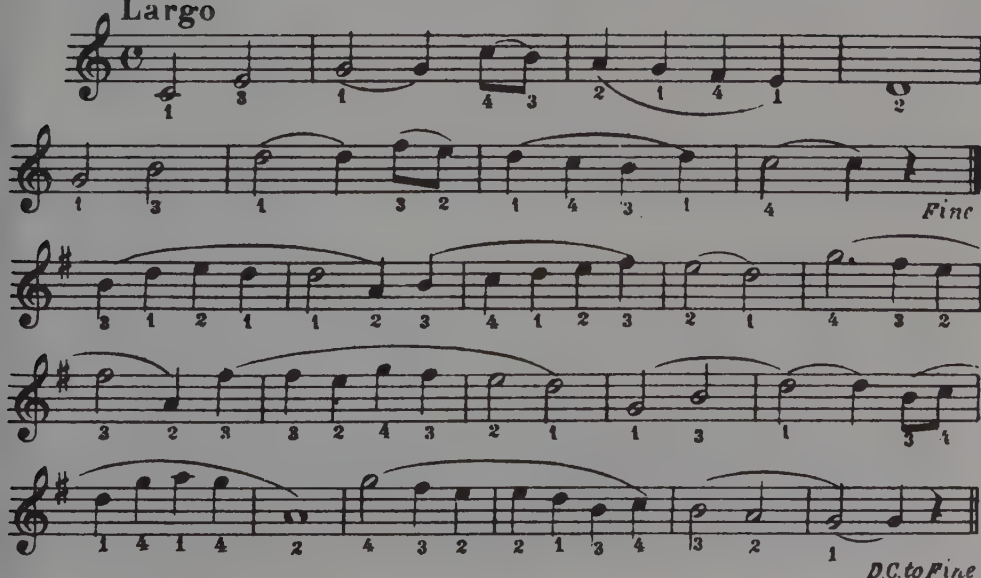
3rd Pos.



## Neapolitan Melody

3rd Position

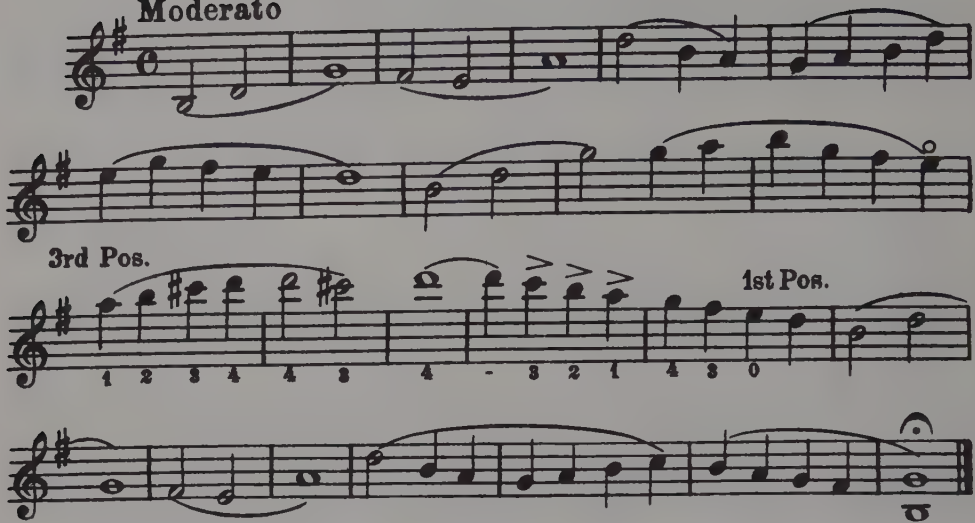
Largo



DC.to Fine

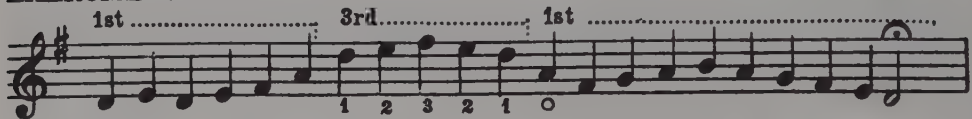
## Melody (in 3rd Pos.)

## Moderato



In first position except where specially marked.

### EXERCISE- 1st & 3rd Pos.



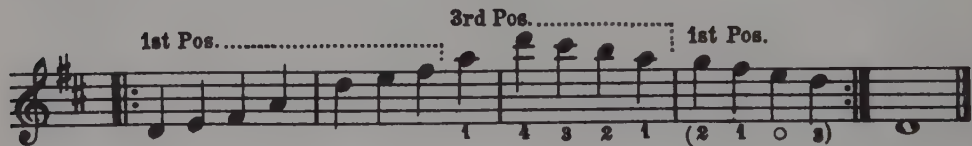
*Slowly*

1st Pos.

3rd Pos.

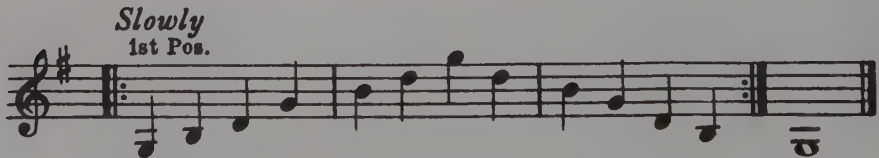
**1st Pos.**

### 3rd Pos.

**1st Pos.**

*Slowly*

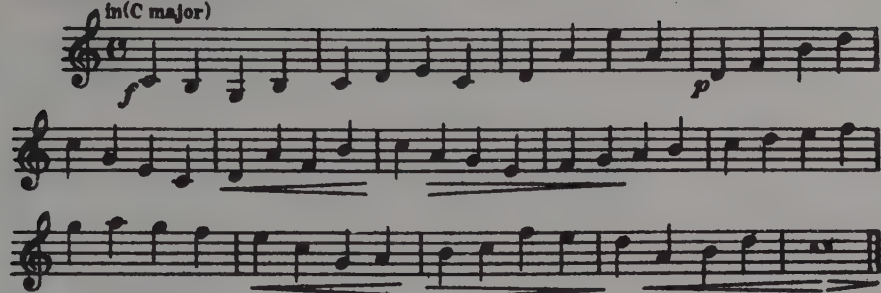
1st Pos.



*or Fast*

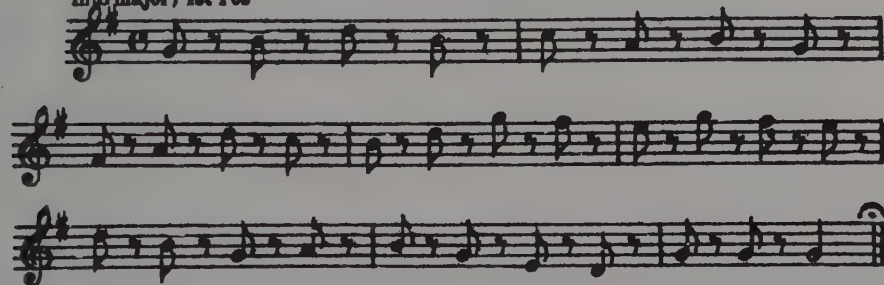


**EXERCISE in 1st Pos**  
in (C major)



**EXERCISE of eighth notes with rests.**

in (G major) 1st Pos



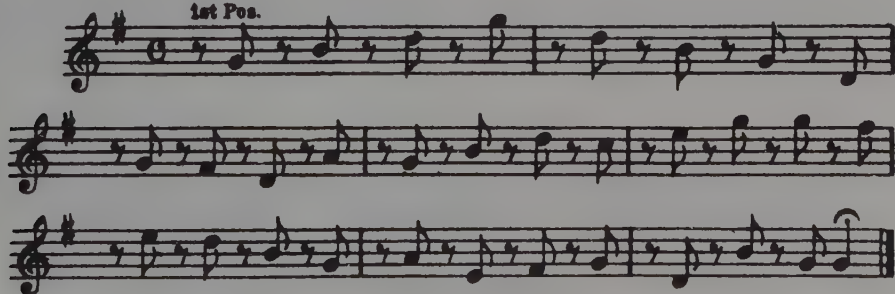
This exercise to be played with down strokes, and to get the proper effect from the rests (or notes of silence), for every stroke loosen the left hand directly the note has been struck, but leave the finger on the note.

In the case of the open strings, place your left hand finger on the string directly the note has been struck, to stop the vibrations.

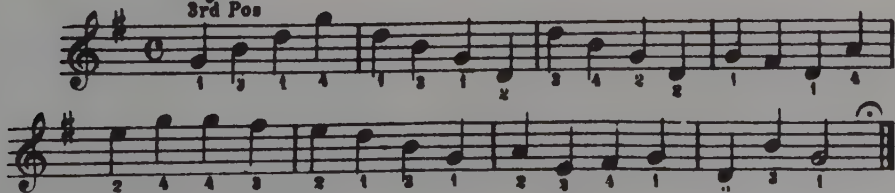
Play this exercise in the same way as the others, the only difference being the rest or note of silence before the note, so your beat comes on the rest.

**EXERCISE IN EIGHTH NOTES WITH A REST BEFORE THE NOTE**

1st Pos.



*Slowly*  
3rd Pos



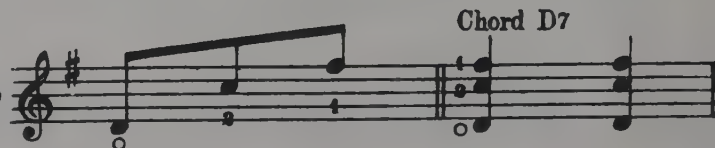
# PREPARATION FOR CHORDS.

For chords place your fingers on all notes at once and give them one stroke down.

Example of G Chord  
(written in separate notes)

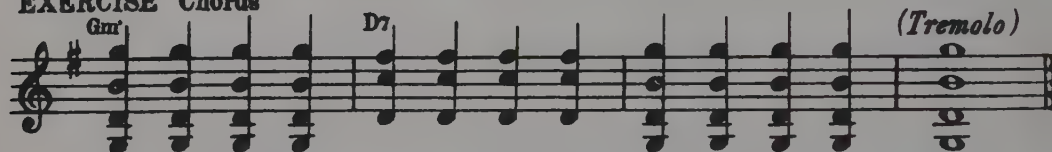


Example D7 (separate notes)



Start your stroke from the G string and then Tremolo in the same way as for one note by Tremoloing the four.

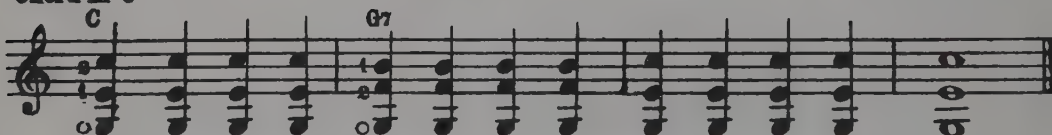
## EXERCISE Chords



Example Chord in C



Chord in C



## D MAJOR CHORD.

Example. D major chord

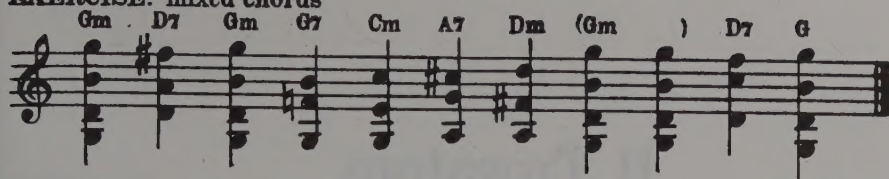


## EXERCISE

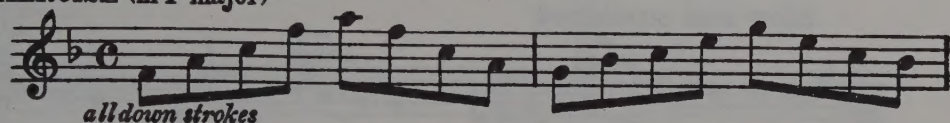




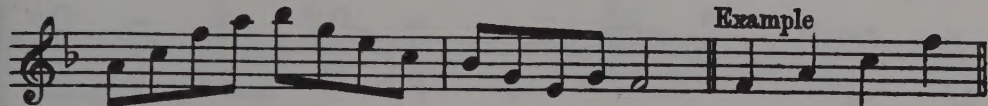
# EXERCISE. mixed chords



# EXERCISE (in F major)

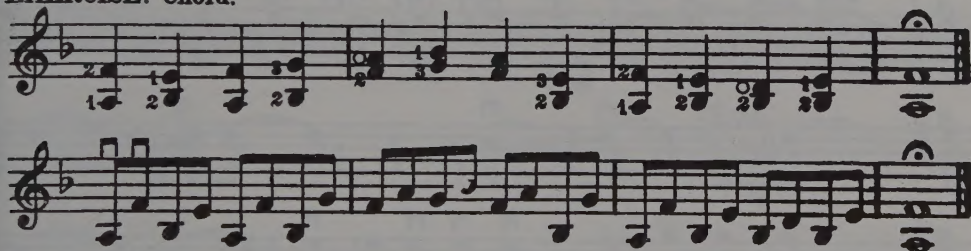


*alldown strokes*



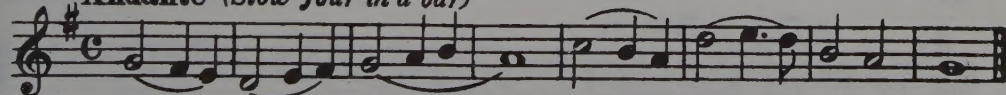
*Example*

# EXERCISE. Chord.



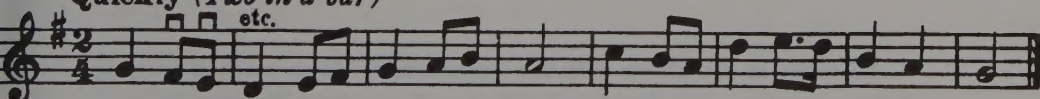
# EXERCISE

*Andante (Slow four in a bar)*



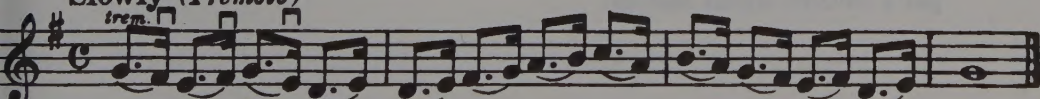
*Same*

*Quickly (Two in a bar)*



*etc.*

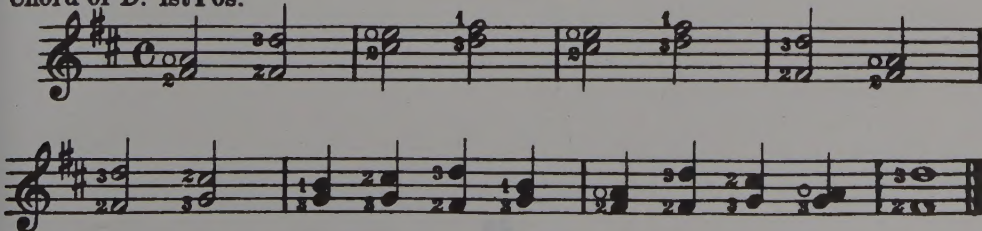
*Slowly (Tremolo)*



*one, two, three, four*

# Melody

*Chord of D. 1st Pos.*



# Il Trovatore

Slow and sustained

G. VERDI

The musical score consists of six staves. The first staff is in G major (one sharp) and 2/4 time, featuring a melody with up and down strokes. The second staff continues the melody. The third staff introduces a tremolo pattern (marked with '3' and a wavy line) and includes a 'cresc.' (crescendo) marking. The fourth staff continues the tremolo pattern. The fifth staff includes a 'rall.' (rallentando) marking. The sixth staff concludes the piece with a final chord.

All notes in the above with the exception of those marked with up and down strokes, are to be played with a well sustained Tremolo so as to get a smooth legato melody.



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